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of the tears, the two women each took a branch of a small tree and fought the man who had struck the child. The other members of the hamlet thought that the man got what he deserved.

Another time, Bak, a little girl of about ten, took some leaves from Bolut's banana tree, and he scolded her because he thought the destruction of the leaves would weaken his tree. Bak's adopted mother, Brakko, with whom she lived, took her part. Brakko had recently given Bolut some bananas for a feast which he was to hold in the near future. When she heard of the scolding he had given her adopted daughter, she remarked to a group of people, "Ah, yes, he scolds Bak, but why did he take my bananas to his hamlet then?" The remark was promptly carried to Bolut, and he as promptly returned the bananas. Brakko had taken Bak's part by her allusion to Bolut's having accepted a gift from her. Bolut's feelings had been hurt by this allusion, and he vindicated himself by returning the gift. The incident was soon forgotten. In most personal quarrels with his adult relatives the child does not lack a defender. On the other hand, when the children offend the whole community, there is no defence for them. Some youngsters picked unripe fruit from a tree, and all the adults of the hamlet who were present, male and female, scolded the children, who hurriedly ran back to the bush and threw the unripe fruit away.

Just one manner of frightening children was observed. It is done with a leaf called *grippo*, which is linked with ghosts who are feared by everyone. The leaf is waved in front of the child and an allusion made to ghosts. I was unable to get any further information on it. When observing the children's fear of this leaf, it seemed to me that it was similar to the fear a child in our society will sometimes have of a feather. The use of the leaf in this connection was not very frequent, and the frightening of the children by connecting the leaf with ghosts was half playful.

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of eight boys, ranging in age approximately between nine and eleven. Six of the boys were of the Hawk moiety and two of the Eagle. They all came from that section of Lesu known as Tagam, formerly another village separate from Lesu.[1]

PREPARATIONS

The initial preparations are begun about ten months in advance, when the garden magician makes taro magic, and the rain magician rain magic, in order to ensure a good crop. At this same time arrangements are made for the purchase of the pigs for the future feast. The men who will display *malanggans* are also busy superintending their carving. These and the dancing-masks are begun four or five months before the rites are held,[2] and the work is done in a secluded place, away from all observation.

The first communal work occurs about a month before the boys are circumcised, and consists of the building of the enclosure in which they will later be secluded. All the men and boys of Lesu and some from the neighbouring villages of Ambwa and Lagania assist in this work. The men from Ambwa reach the hamlet of Penguli (in Lesu) early in the morning, where they are joined by the Lesu men. They are all in a gay mood. With the *kerapo* leaves[3] stuck in their hair and in their belts, about fifty of them go to a clearing a short distance from the hamlet of Penguli. Here they cut down the bamboo trees and then crack the trunks at the circular rings with their knives,[4] working with enthusiasm and zest. Then, placing the bamboo trunks on their shoulders, they walk down to the beach and along it

[1] See Chapter I, p. 32.

[2] Making of the *malanggans* described, pp. 211, 212.

[3] The *kerapo* leaf is used decoratively on all ritual occasions.

[4] Knives have been recently introduced. Men who have been away to work on plantations have them, and they were the most popular gift which I could make.

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and Mekeo and I are making these rites for the first time. All of you from Langania, all of you from Lesu, all of you from Ambwa, and two men from Laummasong have come. All of us have come at one time. There are many men here. When the *malanggan* is finished all of you will go back. We do not have many men at Ponatlege, three men and three women, that is all. I want to finish my speech. I do not like to make long speeches. I have finished." Now eight women who stand in the relation of father's sister to the boys (*Tomangaina*) walk up to them. The boys give them the taro and the pig's entrails, and each woman gives her *Tomangaina* a little tobacco and a half *tsera*. The mothers of the boys gave them the taro and pig's entrails which they have just handed to their *Tomangaina*. The latter now step back into the crowd.[1] The boys and men then dance, in silence. They turn, kneel slightly, turn about again, and this turn and kneeling motion is repeated six or seven times. Each man carries a stalk of the long grass, *Lil*, in his hand, and on their last turn he hurls his *Lil* in front of him as if it were a spear. This *Lil*[2] is supposed to be dangerous, and that is the reason most of the men and women ran for shelter when the dance was begun, and why those who did remain outside were careful to be out of reach of the shafts of this grass. It is believed that if it touches the skin sores will appear.

Sola, an important old man of the Sinimanbul clan, and the one owning the *Walik malanggan* now on display, stands up and talks. "Before, when I was a little boy, I lived in Tabar. I saw this *malanggan* there. Later I came to Lesu, but before I left Tabar I paid *tsera* to

[1] It is of interest to note that this is the first time in the rites that relatives on the paternal side have taken an active part, and that these women are of the same moiety as the future mates of the boys.

[2] The *Lil* is a species of *Graminae imperata*.

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stomach, the liver, and the spleen. Make her mouth round, the mouth of the girl." The rounding of the mouth appears to refer to the fact that when the spell has taken effect the mouth will not go through its normal functions of eating, smoking, etc.

Another spell is made over the *kuskus* leaf, of which the straw aprons formerly worn by the women were made.

Lungstora Tsanatsoa
galin galin ta
galin galin sombim
Tulumurutk
Liw nor tulumurutk
roro roro mating diwwairung mu roro

Fly to Tsanatsoa (name of girl for whom spell was being made), go, go in her eye, go, go down her chest. Make her inside "hot." Last four lines repeated.

She will think only of this man. Blood, blood, carry spell down to the stomach and liver.

The last two lines are repeated many times with the head on the arms.

The above spell is said over the leaf, and for this spell the girl should be present. The magician slaps her chest with the leaf and then throws it away into the bush. This action indicates that it will be a temporary "affair," and that the girl will eventually return to her husband. Should the magician throw the leaf on the fire, however, it indicates that the girl will stay with her lover and not return to the husband.

The following spell is said over the *tsil* leaf, which is then hung up in the men's house over the fire. Just as there will be smoke if the fire burns the leaf, so will